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1900

Guide

TO

WINDSOR CASTLE

AND ITS NEIGHBOURHOOD;

EMBRACING A

DESCRIPTION OF THE GOLD PANTRY,

THE

Interior of the Private Apartments,

WITH

CATALOGUE OF PAINTINGS

IN THE STATE ROOMS;

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AND EMBRACING A

DESCRIPTION OF THE GOLD PANTRY,

AND

The Interior of the Private Apartments,

WITH

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PREFACE.

THE object of the writer of this little work is not to enter into a detailed description of the various attractions and beauties of Windsor Castle, and of the immense number of works of art it contains; but simply to point out, in a concise manner, their nature and general character, so as to afford, at one view, a brief sketch of those objects scattered throughout the royal residence, which have been for so long a period the scources of delight and gratification to visitors. There will be found in the following pages, in addition to a short description of some of the principal objects of interest, rides and drives in this vicinity, regulations relating to the obtaining of tickets to view the State Apartments at the Castle, the Royal Mews, and other portions of the royal residence, are clearly given, so as to save loss of time to those who may desire to pay them a visit.

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Rides & Drives in the Picturesque Vicinity of Windsor,

With their respective distances from the Town.

	Miles		Miles		Miles
Ascot Heath	7	Dorney	4	Salt Hill	3
Bagshot	10	Dropmore	8	Slough	2½
Belvidere Fort	7	Egham	5	Staines	6
Bray	5	Englefield Green	5	Stoke	5
Burnham	5	Farnham Royal	5	St. Leonard's	3
Burnham Beeches	7	Hedsor	9	Sunninghill	6
Chalvey	2	Holyport	5	Thorpe	7
Chertsey	9	Horton	4	Upton	3
Clewer	1	Iver	8	Uxbridge	9
Cliefden	9	Langley	5	Virginia Water	6
Colnbrook	5	Maidenhead	6	Warfield	8
Cranbourne	4	Monkey Island	5	Winkfield	5
Cumberland Lge.	4	Old Windsor	2	Windlesham	10
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Cab Fare to any of the above places is 1s. *a mile out, and* 6d. *a mile return, with a trifle for the driver.*

GUIDE, &c.

WINDSOR.

A market and borough town and parish, having a separate jurisdiction, but locally within the hundred of Ripplesmere. It was anciently called Windleshore, from the winding of the river Thames, on the banks or shore on which it is situated. Windsor owes its importance and origin to the Royal Castle, which has been the favourite residence of some of our most distinguished Sovereigns, and the scene of grand tournaments during the ages of chivalry, and of various other festivities and national assemblies.

The Norman Conqueror kept the festival of Whitsuntide at Windsor in 1071, and in the following year a synod was held in which the province of York was made subject to Canterbury:—The see of York to be styled *Primus Angliæ*, and the see of Canterbury *Primas totius Angliæ*, as it is at this day.

Visitors can come direct into the town by the branch lines of either the Great Western or by the South Western Railways.

The Town-hall contains a very fine whole length portrait of George IV, painted by Sir Thomas Lawrence, and presented by that sovereign to the Mayor and Corporation. There are also portraits of Her Majesty and the Prince Consort, George III and Queen Charlotte, James I, Charles I and II, Queen Anne and Prince George of Denmark, Prince Rupert, Archbishop Laud, and other

celebrated characters. In niches, at the north and south ends of the exterior of the building, are statues of Queen Anne and her royal consort.

The hall was built by Sir Christopher Wren, and one fact connected therewith is worthy of notice, as showing how far that great architect was before the age in which he lived. When the hall was completed the corporation refused to enter, declaring it to be unsafe while unsupported in the centre. The architect was thereat obliged to construct four pillars, and while he thus condescended to humour his patrons, he took care to carry out his own views.—It was not discovered till lately that the pillars in question never supported the building, being at least one and a half inches from it.—*The hall may be viewed on application to Mr. Dobson, the hall-keeper, in Peascod-street.*

The parish church of St. John, in the High-street, contains a painting of the Lord's Supper, over the altar, presented by George III. The rail, enclosing the altar, is a beautiful specimen of carving, by the celebrated Gibbons.—*The church can be viewed on application to Mr. Stevenson, the parish clerk.*

At the back of the church, in St. Alban's-street, is the house in which Bishop Juxon resided; and in the adjoining stable the body of King Charles I was laid previous to interment.

The new district church of the Holy Trinity is in Clarence-crescent. The first stone was laid by the Prince Consort in 1842.

All Saint's Church is in Francis Road. The first stone was laid by H.R.H. the Princess of Prussia, on 21st November, 1863.

WINDSOR CASTLE.

Originally, doubtless a fortress of the Romans: according to some historians it was newly built by Henry I, together with a chapel, where, in 1122, he celebrated his marriage with his second Queen Adelais of Lorrain. A parliament was held in the fortress under Henry II, in 1170, at which *William the Lion*, King of Scotland, and his brother David, attended as feudal barons of the realm.

Great additions were made to the fortifications by Henry III In the sixth year of Edward I a grand tournament was held in the adjoining park; this monarch, with his son, continually resided in the castle, which became the birthplace of several of their children; among whom the most celebrated was King Edward III—hence called by historians *Edward of Windsor*. This monarch showed his regard for the place of his nativity by the improvements he made in both the town and castle; but especially with the latter, which, with the exception of three towers at the west end of the lower ward *(see Thames-street)* he caused to be rebuilt. These vast improvements were superintended by *William of* * *Wykeham*, (afterwards the Bishop of Winchester) who in 1359 was appointed keeper of the manors of Old and New Windsor. About 1373 the buildings were completed, comprising the King's Palace, the great hall of St. George, the lodgings on the east and south sides of the Upper Ward, the Round Tower, the Chapel of St. George, the Canons' houses in the Lower Ward, and the whole circumference of the walls, with the towers and gates.

* Visitors may see cut out in a stone of the Winchester Tower these words—"Hoc fecit Wykeham." The king on seeing the words was exceedingly wroth against Wykeham, and but for his dexterity the affair would have gone seriously with the architect. Being summoned into the king's presence, the king demanded his explanation, when Wykeham told the king he read the inscription wrongly; it was not "*that Wykeham made the tower, but that the tower made Wykeham,* whereat the king's wroth was appeased.

In the reign of Edward III, King John of France and King David of Scotland were prisoners together in the castle. Henry VII made various alterations, and by order of Queen Elizabeth the *terrace walk* on the north side of the castle was constructed.

During the civil war between Charles I and the parliament, Windsor Castle was garrisoned by the troops of the latter, and Colonel Venn, subsequently one of the judges of the High Court of Justice, was appointed governor. Prince Rupert made an ineffectual attack on the castle in the autumn of 1642, but it remained in possession of the parliament during the war, and in 1648 it became the prison of that unfortunate monarch. Charles II, on his restoration, finding the castle had suffered much from violence and neglect, caused it to be well repaired and richly furnished, making it his summer residence.

In the spring of 1824 a parliamentary grant of £300,000 was voted for the general improvements of the castle, and the execution of the undertaking was entrusted to Sir Geofrey Wyatville.—Subsequent grants have raised the sum appropriated for the buildings alone to £771,000.

The Castle consists of two courts or wards, between which is the keep or round tower; the whole occupying about 12 acres of ground, and having batteries and bastions for self defence. The upper ward consists of a spacious quadrangle, bounded on the west by the round tower; on the north, by the royal apartments, St. George's hall and the chapel, and on the east and south by the chambers appropriated for the officers of state.

Windsor Castle has been the favourite residence of King George III, King George IV *(who greatly enriched it)*, William IV, and our beloved Queen, who makes it her usual winter residence.

THE STATE APARTMENTS.

The State Apartments are open gratuitously to the public on Monday, Tuesday, Thursday, and Friday. Tickets may be obtained at the following establishments in London:—Messrs. P. and D. Colnaghi, 14, Pall-mall East; Mr. Mitchell, 33, Old Bond-street; and Mr. Wright, 60, Pall-mall: tickets procured in London are available for one week from the day they are issued. Residents and visitors at Windsor may obtain tickets on application (between 1 and 3, from April 1 to Oct. 31, for admission between 1 and 4; and between 12 and 2, from Nov. 1 to March 31, for admission between 12 and 3) to Mr Seabrook, at the Lord Chamberlain's office, near the Winchester Tower, Windsor Castle; but those tickets are only available for the day on which they are issued. It is therefore advisable that those parties who intend to view the Castle should endeavour to obtain their tickets in London, such tickets enabling them to enter the Castle two hours earlier than those which are procured at Windsor.

We will now proceed briefly to describe the State Apartments in the order in which they are shown to the public, premising that the entrance is under the Gothic Porch, near the Round Tower:—

The Queen's Audience Chamber.—On the ceiling is an allegorical painting by Antonio Verrio, representing Queen Catherine as Britannia, in a triumphal car, drawn by swans, accompanied by Pomona, Ceres, Flora, and other heathen goddesses, proceeding towards the Temple of Virtue. The walls of three sides of the room are hung with gobelin tapestry, illustrating three events in the life of Esther, viz:—

1, Esther confided to the care of Hagai
2, The Triumph of Mordecai
3, The Crowning of Esther by Ahasuerus

There are but few paintings in this apartment; two (whole length portraits of the father and grandfather of William III), by Honthorst.

4, A whole length and highly interesting portrait of Mary Queen of Scots, by Janet
5, Frederick Henry Prince of Orange, by Honthorst
6, William II, by the same artist.

The frames are elaborately carved by Gibbons.

THE OLD BALL ROOM, OR "VANDYCK ROOM."—The whole of the paintings (twenty-two in number) are the productions of Vandyck. They are splendid specimens of the taste and talent of this well-known master, and are portraits of the following royal and distinguished personages.—

1, Henry Comte de Bergh
2, Charles I; Queen Henrietta; Prince Charles and Prince James
3, Mary Duchess of Richmond
4, Thomas Killigrew and Thomas Carew
5, Henrietta Maria, Queen of Charles I
6, Lady Venetia Digby
7, George Villiers and Lord Francis Villiers
8, Prince of Carignan
9, Henrietta Maria
10, Beatrix de Cusance Princesse de Cantecroy
11, Five children of Charles I—Prince Charles, James Duke of York, & the Princesses Mary, Elizabeth, and Anne
12, Charles I
13, Henrietta Maria
14, Lucy Countess of Carlisle
15, Sir Kenelm Digby
16, Prince Charles, afterwards Charles II
17, The Artist's own Portrait
18, Henrietta Maria
19, Three children of Charles I, viz:—Prince Charles, (Charles II), Princess Royal, (Mary Princess of Orange), and Prince James, (James II)
20, Mary Countess of Dorset
21, Charles I on horseback
22, A portrait of a gentlemen unknown

The equestrian portrait of Charles I is a magnificent production: the head of the king had evidently been removed and afterwards replaced. It is supposed that when the king's collection of paintings "was announced for sale, some zealous lover of royalty adopted that mode of preserving the head of his Majesty from desecration, and replaced it after the restoration." The ceiling is composed of gilded panelings, and is ornamented with the rose, the shamrock, and thistle, the royal arms, the initials of George the III, palm branches, &c. Upon the crimson silk damask hangings are displayed the insignia of the Orders of the Garter, Bath, St. Patrick, and the Thistle.

THE QUEEN'S STATE DRAWING-ROOM, OR "ZUCCARELLI ROOM."—There are fourteen paintings in this apartment, nine of which are by Zuccarelli, and are as follow:—

1, The Meeting of Isaac and Rebecca
2, The Finding of Moses
(Painted expressly for George III, the artist being left to the choice of his subject.)
3 to 9, Seven large Landscapes,
One of which represents Jacob tending the flocks of Laban.
10, Portraits of Henry Duke of Gloucester, when a child, the youngest son of Charles I
11, George I, by Fountaine
12, George II
13, George III
14, Frederick Prince of Wales.

In the centre of the ceiling, which is of stucco, is an octagon panel of large dimensions, encircled with the rose, shamrock, thistle, and oak leaves. In richly emblazoned shields are the royal arms, and the arms of Saxe Meiningen, surmounted with the imperial crown: the initials "W. R." and "A. R." are also borne on other shields at the end of the room. The rich silk damask hangings are ornamented with the arms of William IV and Queen Adelaide.

THE STATE ANTE-ROOM.—There are some beautiful specimens of carving of fowl, fish, fruit, and flowers on the coving of this room, by Gibbons. On the ceiling, which is painted by Verrio, is represented a Banquet of the Gods. A portrait, on stained glass, of George III in his coronation robes, copied from a picture by Sir Joshua Reynolds, is in a recess over the fire place.

THE GRAND STAIRCASE AND VESTIBULE.—In proceeding from the State Ante-room to the Waterloo Chamber, a view is obtained of Sir Francis Chantrey's colossal marble statue of George IV, placed in a deep recess on the first landing of the Grand Staircase. In the Grand Vestibule, a spacious apartment, upwards of forty feet in height, nearly fifty feet long, and thirty feet in width, there are several suits of armour of the sixteenth century, and numerous military trophies which decorate the walls, besides a fine piece of sculpture of an Infant Hercules, antique study, &c.

THE WATERLOO CHAMBER.—This splendid apartment, in which many of the state banquets given by the sovereign take place, contains a series of thirty-eight portraits, exclusively confined to those distinguished personages "who were connected either in an immediate or accessory manner with the battle of Waterloo." The portraits, which are as follow, were all painted by Sir Thomas Lawrence, with the exception of those nine to which we have affixed the names of the other artists who were honoured with commissions:—

1, Le Duc de Richlieu
2, General Overoff
3, Duke of Cambridge
4, Right Hon. R B. Jenkinson, 2nd Earl of Liverpool, K.G.
5, William IV (by Sir David Wilke)
6, George III (by Sir William Beechy)
7, George IV

8, Viscount Castlereagh, K. G.
9, Duke of York, K. G.
10, Baron Von Humboldt
11, Right Hon. George Canning
12, Right Hon. Henry Bathurst, 3rd Earl of Bathurst, K.G.
13, Count Munster
14, Cardinal Ercole Gonsalvi
15 Prince of Hardenburgh
16, William III, King of Prussia
17, Francis I, Emperor of Austria
18, Alexander I, Emperor of Russia
19, Count Nesselrode
20, Pope Pius VII
21, Count of Cape d'Istrias
22, Prince of Metternich-Winneberg
23, Viscount Hill, G. C. B. (by H. W. Pickersgill, R. A.)
24, Charles X, King of France
25, Prince of Schwartzenberg
26, Archduke of Austria
27, Lieut.-General Sir Thomas Picton, G. C. B.
(by Sir Martin Archer Shee, P.R.A.)
28, Duke of Angouleme
29, William Frederick Duke of Brunswick-Oels
30, The King of the Belgians
31, General Sir James Kempt, G. C. B.
(by H. W. Pickersgill, R.A.)
32, Count Platoff
33, Duke of Wellington, K. G.
34, Gelhard Von Blucher, Prince of Wahstadt
35, Count Alten, G. C. B. & G. C. H. (by Reichmann)
36, Marquis of Anglesea, K.G. (by Sir M. A. Shee, P.R.A.)
37, Lieut.-General Count Czernitschoff
38, William Frederick George Lewis, Prince of Orange

The chimney pieces, the paneling of the doors, and some of the picture frames, are enriched with the carvings of Gibbons, as are also some of the mouldings, &c., including wreaths of flowers, fruit, &c., in other portions of the gallery.

The Presence Chamber, or "Grand Ball-room."—The east and west sides of this noble apartment, which is 90 feet in length and 34 feet in breadth and height, are

embellished with six magnificent specimens of gobelin tapestry, illustrating the history of Jason and the Golden Fleece. The subjects are thus divided:—The marriage of Jason and Cruesa; the battle of the Soldiers of the Serpent's teeth; the flight of Medea to Athens; Jason plighting his faith to Medea; Creusa consumed by the fire of the fatal robe; and Jason obtaining the Golden Fleece. The rare and costly Malachite Vase, presented to Her Majesty by the Emperor of Russia; and the two exquisitely-worked vases of granite, a present from the King of Prussia to William IV, are also in this apartment.

St. George's Hall.—In this spacious hall, which is 200 feet in length, 34 feet in width, and 32 feet in height, are whole-length portraits of the following sovereigns:—James I, and Charles I, by Vandyck; Charles II, and James II, by Sir Peter Lely; Mary, William III, Anne, and George I, by Sir Godfrey Kneller; George II, by Zeeman; George III, by Gainsborough; and George IV, by Sir Thomas Lawrence. On twenty-four shields, behind the throne or chair of state, are the arms of each sovereign of the Order of the Garter, from its institution in the reign of Edward III, to William IV. On the ceiling, which is in the gothic style, from the designs by Geofrey Wyatville, are emblazoned the arms of all the knights to the present period. Between the panels of the thirteen lofty windows, on the south side, the names of the knights are painted on small shields, with a number corresponding with their several armorial bearings on the ceiling; which formerly contained an allegorical painting, complimentary to Charles II, by Verrio. There is a music gallery at either end; four knights in complete armour—one representing the founder of the Order of the Garter, and another, his son, Edward the Black Prince; and several brass shields bearing St. George's cross, with the garter and motto of the Order between the portraits, on the south side of the hall.

THE GUARD CHAMBER is nearly 80 feet in length and 31 feet high. The ceiling (which is groined) and the walls are composed of plaster, coloured to imitate stone. The most prominent object on entering is the colossal bust of Lord Nelson, by Sir F. Chantrey; a portion of the mast of the Victory, shot through by a cannon ball, forming its pedestal. There are also busts of the great Duke of Marlborough, from Rysbach, and the Duke of Wellington, by Sir F. Chantrey, with the respective banners suspended over them; by the annual presentation of which, on the anniversaries of the victories of Blenheim and Waterloo, the families of those two of England's greatest generals hold the estates of Blenheim and Stratfieldsaye. Two brass field pieces, taken by Viscount Harding during the late campaign in the Punjaub, are on ether side of the bust of Nelson; there are also two smaller pieces of ordnance which were taken at the storming of Seringapatam, by Lord Cornwallis: the whole length figures in the armour worn by them when living, represent the Duke of Brunswick (1530); Lord Howard (1588); Earl of Essex (1596); Henry Prince of Wales (1612); Charles I, when Prince of Wales (1620); and Prince Rupert (1635.) A collection of arms, consisting of guns, pistols, swords, &c., and the suits of armour are tastefully arranged around the walls. The elaborately-executed shield by Benvenuto Cellini, said to have been presented by Francis I of France to Henry VIII, on the Field of the Cloth of Gold, is in a glass case, over the chimney-piece; but in a very bad light to enable a fair examination of its exquisite workmanship.

THE QUEEN'S PRESENCE CHAMBER.—The walls are decorated with gobelin tapestry, representing a continuation of the events in the life of Esther; the first portion of which is represented in the Queen's Audience Chamber.

The four subjects are as follow:—

1, Esther inviting King Ahasuerus to the Banquet
2, Esther supplicating the King in favour of the Jews
3, Mordecai treating Haman with contempt
4, The King commanding the seizure of Haman

The ceiling is painted by Verrio. Catherine, the Queen of Charles II, is represented as the most prominent figure—she is seated under a canopy spread by Time, with attendant Zephyrs; while Envy, Discord, and Sedition are being driven away from her presence by Justice.

The chimney-piece is a beautiful work of art, allegorical of Patience and Vigilance, executed by Bacon, in 1789. There are only three paintings in this room:—

1, A full-length portrait of the Princess Elizabeth of Brunswick (1649) and her sister, by Mytens
2, The Princess Dorothea, by the same master
3, Henrietta (the wife of Philip Duke of Orleans, brother of Louis XIV) and her two daughters, by Mignard

This is the tenth and last of the State Apartments now shown to the public, no other portions of the Castle being accessible.

On descending the staircase there will be seen an excellent portrait of the late Sir Geofrey Wyatville, the favourite architect of George IV, painted by Sir Thomas Lawrence.

THE GOLD PANTRY.

The rare and costly articles contained in the Gold Pantry would alone be well worthy a journey to have the privilege of inspecting.—*Tickets can be obtained from the Lord Steward and the Master of the Household, but only by special favour.*

It is impossible to describe a tenth, or even a hundredth part, of those valuable works of art. We must, therefore, content our readers by referring to a few of the most highly prized and curious.

The celebrated Huma, representing the figure of a bird studded with precious stones, supposed to be worth upwards of £30,000, and captured from Tippoo Saib at the storming of Seringapatam, is one of the greatest objects of interest in the royal collection. The tiger's head, of solid gold, and as large as life, is of immense value; it was also taken at Seringapatam, and both the Huma and the head were presented to George III by the Marquis of Wellesley.

It is as well to notice here that the Huma, tiger's head, and various other extraordinary specimens of art which had for years adorned the Gold Pantry, have lately been removed to what is now called the NORTH CORRIDOR, which consists of compartments fitted up with the most exquisite taste; in which also will be found arms and accoutrements—both antient and modern—richly inlaid with gold, ivory, pearls, and jewels, and the rich oriental presents which have from time to time been presented to the Sovereigns of England.

To do justice to such a collection is beyond the province of a work like this, suffice it to say that every article in this department is one of art, value, and great historical interest.

The National Cup—most elaborately executed—is richly embossed with the figures of the patron saints of England, Ireland, and Scotland.—The national emblems are formed of precious stones, surmounted by imperial crowns.

Amongst the numerous shields here deposited is the celebrated shield of Achilles, of exquisite design and workmanship. It is impossible to describe, with anything like accuracy, the beauties of the various salvers, vases, tankards, cups, epergnes, candelabra, &c.; they are all executed by the first artists, and with the most refined taste. We may, however, briefly relate to the celebrated candelabrum of St. George, which may be thus described:—the upper division represents the combat of St. George and the dragon, in full relief. The lower division has also in full relief, four figures supporting shields, bearing the arms of England, Ireland, and Scotland, and the Prince of Wales's plume. Many of the epergnes are embellished with sculptured subjects from the designs of Flaxman. Here also is a very curious silver cup made out of Spanish dollars, taken at the surrender of Havannah, in 1702, and presented to George IV, when Prince of Wales, on his twenty-first birth-day, in 1783, by Sir J. Dyer. There are several bulb cups, some splendidly ornamented; others, of ivory, highly sculptured with allegorical devices from Flaxman's designs, richly mounted in gold, and adorned with rare brilliants and other precious stones.

A large collection of gold and other snuff-boxes, most exquisitely chased, bearing the portraits of the donors, highly finished in enamel, and which have been presented to Royalty, are worthy the special notice of the visitor who may be enabled to obtain access to these costly treasures

HER MAJESTY'S PRIVATE APARTMENTS.

Permission to view the Private Apartments at the Castle can only be obtained from the Lord Chamberlain, and then only when Her Majesty is not residing at Windsor. The usual mode is to address a letter to that nobleman, giving full particulars of residence and occupation, and, if personally unknown to his lordship, to enclose a reference to some person holding an official appointment.

The difficulty, however of obtaining an order from the Lord Chamberlain, and the loss of time which must necessarily ensue, are all entirely obviated by paying a visit to Mr. Taylor's *Royal Exhibition* of the private portions of the Castle.—These elaborate works of art were, by command, exhibited before Her Majesty the Queen, the Prince Consort, the royal children, and Her late Royal Highness the Duchess of Kent. They are viewed on the stereoscopic principle—every piece of furniture as a perfect model—about thirty times the size of the ordinary stereoscopic subjects, so that they apparently appear in their natural size and proportions, and coloured in all their gorgeous splendour.

☞ **The complete Exhibition comprises 28 Views, which are inaccessible to the public, but which are thus faithfully rendered in all their brilliant detail, and may be viewed, 10 Rooms for 6d.; 17 for 9d.; or the complete Exhibition, 1s. Children, half-price.**

The following is a list of some of these splendid works of art:—

1, The South Corridor.—Her Majesty walking down the aisle. On the left is Cardinal Wolsey's Cabinet, exactly as it was in its original state; the portrait is that of Sir Walter Scott; the marble busts on each side are heads of celebrated men. (See list, page 20.)

2, The Angle of the Corridor.—Her Majesty the Queen and one of the royal children going out for a walk. Some of the cabinets in this Corridor are worth from 300 to 600 guineas each.

3, A Continuation of the Corridor.—One of the Princes playing with the Queen's favourite dog, and one of the Princesses coming to meet him.

The following is a list of the busts of distinguished personages in the Corridor of the Castle:—

Sovereigns—Queen Victoria, Anne, George I, George II, George III, George IV, William IV, and Ferdinand—king consort of Portugal.

Princes—Prince Albert, George of Cumberland, George of Cambridge, and a son of the King of the Belgians.

Princesses—Royal, and Charlotte.

Dukes—of York, Kent, Cumberland, Cambridge, Gloucester, Edward of York, Wellington, Bedford, Devonshire, Gordon, and Villiers—Duke of Buckingham.

Marquises—of Granby and Anglesea.

Earls—of Harcourt, Grey, and Francis—Earl of Moira.

Countess—of Charlemont.

Viscounts—Castlereagh and Lake.

Barons—Erskine, Ellenborough, Thurlow, Granville, Ligonier, and Melbourne.

Baronets—Sirs Robert Peel and Thomas Hardy.

Knights—Geofrey Wyatville, Isaac Newton, and Richard Keates.

Archbishop—Dr. Markham.

Pope—Pius.

Cardinal—Gonzalvi.

Eminent Statesmen, Authors, &c.—Pitt, Fox, Pope, Shakspere, Sheridan, Handel, Sebastian Le Prestre, Marshal, Dr. Johnson, Garrick, Boyle, Clark, Locke, Bacon, Platoff, Blucher, &c.

4, The White Drawing-Room.—Now used as a private breakfast-room. His Royal Highness the Prince Consort sitting in the chair, and Her Majesty coming into the room. This is a splendid room, and its occupants show all the ease and pleasures of a private life

contrasted with court etiquette. On the left is a malachite vase, and a statue of the Prince of Wales with a book in his hand. The three paintings—Her Majesty, the Prince, and the Prince of Wales, are drawn by Winterhalter; the other is by an old master—Queen Charlotte nursing George IV when an infant.

5, The Green Drawing-Room.—This is an elegant room, in which there are some beautiful bronze statues. Princess Alice is looking over some drawings, and two ladies-in-waiting are standing behind the chair.

6, The Crimson Drawing-Room—With the magnificent malachite vase, presented by the Emperor of Russia. Her Majesty and the Princess Beatrice are sitting on the sofa; the Prince Consort is standing with the late Duchess of Kent. There are two full-length portraits of the Duke and Duchess of Kent in this room, painted by the late celebrated George Dawe, R.A., portrait painter to the Emperor of Russia.

7, The Queen's Private Boudoir.—Much interest is attached to this room; it contains the superb cradle in which the royal children were nursed; the statues of the royal children, made to represent the four seasons; the last present Louis Phillippe made to the Queen of a beautiful coloured china work-box; statue in silver of the Prince Consort in the 11th Hussars; and three heads of the royal children in alabaster.

8, The Private Dining-Room — Containing the celebrated wine cooler, made by order of George IV, at a cost of 10,000 guineas. The service of plate on the dinner table is one mass of gold, and worth nearly half a million pounds sterling. Two visitors are entering the room, attended by one of the presence pages.

9, The Grand Reception-Room — An evening entertainment. The number of chandeliers produce a most brilliant effect, while the costly dress of the company (all portraits), the superb ceiling, and the general decorations, add grandeur to the scene.

10, The Rubens' Room—All the paintings being done by that master. The King of the French receiving an address from the aldermen and corporation of the City of London. In the centre of the room is Louis Phillippe, behind him his son, the Duke de Montpensier, a young man with a star; the others are Louis Phillippe's suite. Of the two in crimson, one represents the Lord Mayor, Sir Wm. Magnay; the other reading the address is the Recorder, the Hon. Charles Law. The Aldermen and Common Councilmen are coming in at the further end of the room. The sword-bearer is Mr. Hick. The painting on the left hand represents St. Martin, dividing his cloak with the beggar, and supposed to be worth £4,000. The one at the end of the room is Arch-duke Albert of Austria, on horseback.

11, The Picture Gallery—Taken on the occasion of an entertainment. The tables and sideboards are laden with gold plate; the effect of the chandeliers and a thousand wax candles is very imposing: every painting is carefully delineated, and the visitor may readily imagine himself to be in the very room.

12, The Purple Throne Room.—The ceremony of the Installation of the Order of the Garter. The splendid purple velvet dresses, and the tapestry of the room being hung with the same material, add to the grandeur of the scene. The throne now in use is in this room, and Her Majesty is in the act of bestowing the Order of the Garter. The portrait on the right is that of King William IV.

13, The Library—(containing upwards of 40,000 volumes)- Her Majesty and His Royal Highness the Prince Consort are selecting a book for perusal. This room contains some of the most valuable works this country can boast of, and therefore has its peculiar interest with the literary. The floors are of polished oak.

14, St. George's Hall—As it appears during a banquet given by Her Majesty to her royal visitors; in the first series of the exhibition the Private Dining Room is shown. It may not be out of place to show the grandeur and magnificence of a "State Dinner," the gold plate not in use is raised on screens at each end of the table, and the profusion of plate used on such occasions values nearly one million pounds sterling. The company have taken their seats, and the Queen's piper is playing his bagpipe.

15, The Prince Consort's Painting-Room.—His Royal Highness the Prince Consort is painting, and his illustrious visitors are viewing the portraits in the room.

16, The Private Chapel—Her Majesty, the Prince Consort, and the royal family occupy the royal closet facing the pulpit. The household and domestic servants of the Castle are seated in the pews: the vacant seats with velvet Prayer-books is that portion of the chapel occupied by the ladies in waiting; and the seats at the further end, by the lords and other official personages in attendance at court.

17, The whole of the Royal Family (9 in number) photographed from life in the Guard Chamber, by express command of Her Majesty on the marriage of the Princess Royal with the Crown Prince of Prussia.

18, The Quadrangle.—The state arrival of a royal visitor by moonlight, after a heavy fall of snow. The

effect produced by means of the mirrors and coloured glasses is truly astonishing. The Life Guards passing under the portico, and the body guard drawn up, make the scene altogether very imposing.

Opinions of the Press:—

"The Private Apartments in Windsor Castle—An ingenious exhibition, one well deserving of public patronage, has recently been opened at Mr. W. F. Taylor's Library, opposite the Church, in the High-street, Windsor, by which, through the means of secreted concave mirrors and magnifiying glasses, the whole of the private portions of the Castle, not denominated 'State,' but more particularly the residence of the Sovereign, are shown in all their gorgeous splendour, apparently in their natural size and proportions. The interior views were taken by Her Gracious Majesty's permission, and have been done in metallic surfaces, which give them the appearance of models. They may justly be classed amongst our finest works of art of the present day."—*Windsor and Eton Journal.*

"We had the other day the pleasure of a view of a series of exquisite views of the interior of Windsor Castle; they were made under the immediate inspection and patronage of Her Majesty and Prince Consort, who were desirous to have a faithful representation of the Castle. As works of art they cannot fail to attract general admiration."—*Morning Advertiser*

"Nothing can exceed the beauty of these views in respect of the accuracy of their architectural details and correctness of the perspective, and the general effect of the whole; the likeness of the principal personages are stamped with unmistakeable fidelity."—*Atlas.*

"We have been highly gratified by an inspection of these elaborate views. They convey a full idea of the size and magnificence of the Royal Residence—it adds to their worth, knowing that they have received the approval of Her Majesty. The views depict those scenes of privacy to which few have the honour of admittance. We do not remember any productions ever displayed more finish or greater fidelity."—*Morning Post.*

"These views were done under the inspection and patronage of the Prince Consort, and every facility was afforded that correct pictures should be obtained. They are very exquisitely finished. The furniture and gorgeous decorations of the rooms are treated with the most accurate attention."—*Times.*

THE STATUE OF CHARLES II.

This bronze equestrian statue, which was executed by Strada, at the expense of Tobias Rustat, formerly house-keeper at Hampton Court Palace, is erected at the western side of the great quadrangle of the Castle. The flowers, fish, fruit, and other ornaments on the pedestal, are beautifully sculptured by Grindlay Gibbons, and are well worthy of note.

THE ROUND TOWER.

The Round Tower is open to the public on the same days as the State Apartments, viz:—Mondays, Tuesdays, Thursdays, and Fridays. The interior, however, is not shown. From its summit, when the atmosphere is unclouded, views may be obtained of the counties of Middlesex, Hertford, Essex, Oxford, Wilts, Kent, Hants, Bedford, Sussex, Berks, Bucks, and Surrey.—An interesting bird's-eye view of the Castle and town, giving an excellent idea of the vastness and extent of the royal residence.

THE TERRACES AND GARDENS.

The East part of the Castle forms more particularly Her Majesty's Private suite of Apartments, which are entirely inaccessible to the public. The Rooms are gorgeously decorated, and are far superior to any other of the royal residences. The Gardens are open to the public on Saturdays and Sundays, from half-past one to sunset. On the latter day the Bands of the Military quartered in garrison contribute to the enjoyment of the visitors. The view from the superb bayed Windows of these Saloons embraces a proximate area, adorned with well proportioned compartments of floral beauty; a variety of statuary, and a central fountain, flanked on the north by a capacious orangery; more remotely Her Majesty's Aviary, Dairy,

and private Kennel. At about a crow's flight in distance is the celebrated Runnymede, or Magna Charta Island, around which the Thames throws its musical streams with a sweep of singular beauty. To stand on the crest of the delightful platform, contiguous to which royal patriotism now reposes in dignified security, and to look over the intervening space, towards the spot where the Charter of English freedom was wrung from the reluctant hand of a heartless despot, is calculated to awaken the most grateful emotions. The North Terrace is open daily as a public promenade.

"The ancient barons of the land
Composed a haughty ring;
With mail on breast, and blade in hand,
They stood before the king.
And dauntless in their country's cause
Their high resolve avowed;
We will not that Old England's laws
Be changed by king or crowd."

ROYAL STABLES AND RIDING HOUSE.

Tickets to view the Royal Mews are procured of Mr. Moon, who resides just within the Castle-hill entrance to the stables, through the first gateway on the left. The admission is from one to three o'clock every day, except on Sundays. Tickets are obtained with the greatest facility—respectability being the only passport required. The entrance (with tickets) is on Castle-hill. Visitors (who are not allowed to smoke while passing through the stables) are attended by the royal servants, "who are forbidden to unclothe or disturb the horses."

The architectural style of the building is in perfect keeping with that of the Castle.

The stabling and coach-houses are situated in three large quadrangles; one of which (the centre) is occupied by the horses of the Prince Consort. There is ample accommodation for upwards of one hundred horses (exclusive of thirteen loose boxes) and nearly forty carriages.

The new Riding House (which is 170 feet long, 52 wide, and nearly 40 in height) divides the upper quadrangle from the centre one. Her Majesty's gallery at the east end, which is tastefully furnished in the gothic style, commands a full view of the whole of the interior of the building.

Over the Riding House are thirty apartments, furnished, for the single men connected with the Mews.—Convenient apartments are provided for the married men at the Lower Lodge.

It is usual to present a small gratuity to the person who conducts the visitors over the stables, &c.

HERNE'S OAK,

with its barkless trunk, "leafless and dead," stood in the Home-park. Various conflicting opinions have been hazarded as to whether this is the real Shakesperian oak or not: some alleging that the original tree was cut down by command of George III, while others maintain that this is the veritable interesting relic, under whose branches Falstaff was tricked by the Merry Wives of Windsor.

"It may be stated, however," says Mr. Jesse (in his 'Summer's-day at Windsor,') "that many old inhabitants of Windsor look upon it as the *real* Herne's Oak, and bear their testimony to their fathers and grandfathers having done so before them."

THE QUEEN'S PRIVATE KENNEL,

is also in the Home-park: the animals embrace almost every variety of dogs, both foreign and native.

THE ROYAL AVIARY.

Her Majesty's extremely rare and curious collection of the winged and feathered tribe cannot fail to interest visitors, especially naturalists and ornithologists.

THE ROYAL GARDENS AT FROGMORE.

These gardens cover a space of thirty acres, and are laid out with extreme taste; but, like the Private Kennel and the Royal Aviary, since the enlargement of the Home Park, they are no longer open to the public: but, by Her Majesty's gracious permission, Paul Fisher, Esq., for many years an exhibitor in the Royal Academy, was permitted to make eight very large Oil Paintings, which embrace the

PRIVATE PLEASURE GROUNDS, known as the SLOPES.

A short description of them may not be uninteresting.

(These paintings having been done by the gracious permission of Her Majesty the Queen, are to be neither published or sold, but are on view at MR. W. F. TAYLOR'S Library, Windsor, and can be seen at any time.)

1, THE TROUT STREAM, as seen from the North Terrace as it winds its way through the Slopes, and the Rosary, with its fountain.

2, THE CONTINUATION OF THE TROUT STREAM, showing the Bridge, as seen from the road in the Home Park going to Datchet.

3, THE ROYAL PROMENADE, THE DELL, & SKATING POND.

4, HER MAJESTY'S FAVOURITE FLORAL BALCONY.—The Royal Children out for a ride, the continuation of the Trout Stream, Eton College, and Upton Park, as seen in the distance.

5, THE GROTTO AND SUMMER HOUSE, with the Gold and Silver Fish Ponds. This is one of the most romantic spots in the Slopes, the scenery gives one more the idea of the Highlands in Scotland than any grounds in the vicinity of the Castle.

6, The Children's Play Rooms, known as the Royal Adelaide Lodge, showing the fountain.

7, The Royal Aviary—The perspective in this picture is perfection, and is worked up in all its details as fine as a miniature painting.

8, The Royal Gardens.—The perspective also in this painting reflects the highest credit on the artist. The Lodge in the distance is the same as seen from the road that crosses the long walk, on the way to Old Windsor.

MAUSOLEUM of the late DUCHESS OF KENT AT FROGMORE.

The Mausoleum stands on a mound, almost covered with shrubs and trees of large growth; it is nearly 35 feet high, surrounded on three sides by an ornamental piece of water. It was at the express wish of Her late Royal Highness this structure should be erected on this particular spot.

It comprises an upper and lower chamber; the entrance is surrounded with 16 Ionic columns of polished grey Penryn granite, 10 feet 4 inches high; the capitals and bases are of bronze; the dome (surmounted with a stone balustrade) is covered with copper; the frieze below the dome is of polished red granite, with bronze festoons; the door and frame are of bronze; while the remainder of the building is of Portland stone.

It is lighted from the top, and has an internal dome of metal and painted glass, beneath which is a statue of the late Duchess, by Mr. Tweed; the walls are decorated and coloured.

The lower chamber, or sepulchral vault, (wherein are deposited the remains of H.R.Highness in a sarcophagus

of polished blue granite) is of white Suffolk brick-work. In style, the sarcophagus is simple. On one end there is a monogram in gilt letters of Alpha and Omega, encircled by a serpent; and on the bevil of the top on one side, an inscription in English setting forth H. R. Highness's age, titles, &c.; while on the other side there is an inscription in German.

The Mausoleum, like the Royal Dairy and Frogmore House, are not open to the public; but, by Her Majesty's gracious permission, Mr. W. F. Taylor, of Windsor, Photographer, has been allowed to publish Stereoscopic Photographs, which give an excellent idea of these places.

THE ROYAL DAIRY

A remarkably beautiful model, possessing a superb interior, neatly coloured and enamelled. The walls 37 feet long by 23 wide: the roof is supported by six octagonal columns, the capitals of which are richly carved. White marble shafts inlaid with Belgian and English specimens. Beneath the tables are reservoirs of a bluish encaustic tile; these reservoirs contain a flowing stream of cold water. The walls of the Dairy are lined with tiles of the most delicate tint and pattern, surrounded with a green border. The windows are of stained glass, appropriately bordered with May-blossom, daisies, butter-cups, primroses, &c. Several delicate bas-reliefs, of agricultural subjects. Rich medallions, containing portraits of Her Majesty the Queen, H. R. H. the Prince Consort, and the whole of the Royal family—shields and monograms are among the chief adornments. The ceiling is painted with a delicately-pencilled pattern, enamelled to correspond with the whole.

THE ROYAL MAUSOLEUM AT FROGMORE.

Early in January in 1862, Professor L. Gruner and Mr. A. J. Humbert were honoured with the Queen's commands to prepare designs for a Royal Mausoleum to be erected at Frogmore. One condition was especially imposed by Her Majesty; viz.: that the central portion of the structure should be roofed in and substantially completed in the course of the year. Towards the end of January designs were submitted and approved. On the 15th March the foundation stone was laid by the Queen; and the dome over the central octagon was turned about the middle of October. The building was consecrated by the Bishop of Oxford in the presence of Her Majesty and all the Members of the Royal Family on the 17th December; and on the following day the mortal remains of his Royal Highness the Prince Consort were removed from Windsor, and placed in a temporary stone sarcophagus in the new edifice.

The Mausoleum is in the form of a cross; the arms (or limbs) of which are of equal length; with the addition of a porch on the eastern side.

Externally, the breadth is 70 feet, and the length 80 feet. The extreme height from the general level of the ground to the top of the cross is 83 feet; and the height from the floor of the structure to the top of the roof, exclusive of the cross, is 70 feet. Internally, there is a central octagon chamber, 30 feet in diameter, and 65 feet high, roofed with an octagonal dome: each arm of the cross is 16 feet square.

There are connecting corrodors or passages at the back of the four main supports of the dome, giving access to each of the arms of the cross, independently of the central portion of the structure.

The floor of the building is raised considerably

above the ground; and beneath is a vaulted crypt or chamber, to which access is gained by descending a narrow winding staircase in the thickness of the wall, near the entrance doorway. This crypt was constructed for the purpose of insuring the dryness of the superstructure, by obtaining a free current of air beneath it.

The exterior of the building, to the height of about 10 or 11 feet is faced entirely with granite, and above this with Portland stone and granite. The walls are of unusual thickness, and constructed in the most solid manner, a large proportion of the stones weighing from one ton to one ton and a half, and some as much as from three to four tons. All the external columns are of polished granite.

The interior of the building is faced with coloured marbles and serpentines, combined with frescoes and other decorations. Keeping in mind the deep and incessant interest taken by the Prince in the development of the material productions of this and other countries, there was an anxious desire on the part of those who had been intrusted with the construction of his tomb to avail themselves to the utmost of all such materials suited to the purpose, as could be readily procured, more particularly from the British dominions. Thus the woodwork is of Indian teak, the roofs of Australian copper; Wales and Ireland contribute a variety of marbles; Scotland and the Channel Islands supply granite; whilst England is represented by her Portland stone, her granite from Devon and Cornwall, and her Cornish serpentine. Belgium, France, Italy, Greece, and Portugal, also furnish marbles to enrich the interior of the edifice.

A large sarcophagus, of dark grey Aberdeen granite, occupies the centre of the structure under the dome.

The sarcophagus rests upon a step of polished black marble, with kneeling angels in bronze, at the four angles; and upon it is placed a recumbent statue of the Prince Consort, in white marble. This work was executed by Baron Marochetti, who was honoured with her Majesty's commands to prepare and carry into execution the design. In this double sarcophagus is intended that ultimately the Queen's remains shall likewise be deposited by the side of her beloved and lamented Consort; and a recumbent statue to correspond with that of the Prince will be placed next to his. Long may this be wanting!

On the upper part of the bronze door-frame, in the porch, is the followimg inscription:—

ALBERTI PRINCIPIS QVOD MORTALE ERAT
HOC IN SEPVLCRO DEPONI VOLAIT
VIDVA MŒRENS VICTORIA REGINA
VALE DESIDERATISSIME! HIC DEMVM
CONQVIESCAM TECUM
TECVM IN CHRISTO CONSTVCAM.

The central portion of the structure forms a chamber, 30 feet in diameter, and 65 feet high, in which the stone sarcophagus is placed, supporting the octagon and dome above.

The external walls, owing to delays arising from the difficulty experienced in obtaining the marble and granite, are now complete.

Mr. George Dines, successor to the late Mr. Thos. Cubitt, of Pimlico, was the builder; and Mr. William Thomas, the clerk of the works.

ST. GEORGE'S CHAPEL.

ST. GEORGE'S CHAPEL is situated in the Lower Ward of Windsor Castle.

The original foundation may be ascribed to Henry I. Great alterations and additions were made by Henry III, but the present interesting and beautiful pile was begun by order of Edward IV, under the direction of Richard Beauchamp, Bishop of Salisbury; subsequently the magnificent work was carried on by Sir Reginald Bray, the supposed architect of Henry the Seventh's Chapel at Westminster, and was completed in the reign of Henry VIII.

Belonging to the Foundation College of St. George now are a Dean, four Minor Canons, thirteen Lay Clerks, Choristers, a Schoolmaster, Vergers, &c.; also a Governor and eighteen Military Knights, and seven Naval Knights.

The Chapel may be viewed daily, between 12 noon and 4 p.m.

☞ *It is well to mention here that the Salaries of those whose duty it is to shew the Chapel depend entirely on the Fees given to them by the Visitors, &c.*

DIVINE CHORAL SERVICE is performed twice daily in the Choir, at 10.30 a.m. and at 4.30 p.m., except on Sundays, when the Morning Service commences at 11.0 a.m.

The building is an elegant cruciform structure, displaying the latest and most ornamental style of pointed architecture.

THE ROOF.

The roof of the Choir was executed in 1508 by Sir Reginald Bray, the expense of which was met by subscriptions among the Knights of the Garter. It is one of the most beautiful specimens of the Gothic stone roof which can anywhere be seen.* The ornamental bosses on the vaultings are best described to the visitors by those whose duty it is to shew the Chapel.

The Arms and Devices peculiar to Sir Reginald Bray are particularly frequent in the roof, showing how great his benefactions to the Chapel had been.

THE CHOIR.

Nothing in wood carving can exceed the excellence which is here seen. The Canopies of the Knights and the Stalls are very elaborate. On the front at the west end of the Choir are displayed the exploits of St. George; and on the pedestals is a series of Scripture illustrations from the Nativity to the Ascension of our Saviour. Especially worthy of notice is the Latin inscription beautifully cut in Old English characters on a girth outside the upper seats of the knights: it is a prayer for "The Royal Foundation of Edward III and the future Sovereigns of the Order of the Garter."

On each side of the Choir are arranged the Stalls of the Sovereign and the Knights Companions of the Order. Above the Stalls are suspended their banners, and beneath the banners the mantles, swords, and helmets of

* Among the various devices which ornament the roof may be observed the Arms of Edward the Confessor, Edward III, Edward the Black Prince, Henry VI, Henry VII, and Henry VIII. Also the Arms of France and England Quarterly, the Holy Cross, the Shield of St. George, the Rose, Portcullis, &c. &c.; the Arms of Bourchier, Stafford, Hastings, Beaufort, Manners, and other noble families intermingled with rich heraldic emblazonry.

the respective knights. At the back of each stall may be seen the brass plates, with the titles and armorial bearings of the knights to whom the seats have belonged since the foundation of the order. Many of these brasses are most beautifully executed, and are valuable as well for their ancient character.

THE ALTAR

Was formerly excessively rich in furniture and vessels of gold, but these were appropriated in 1642 for the maintenance of the Parliamentary forces. On the Restoration, the Sovereign and Knights, &c., cheerfully contributed what now appears the most ample supply of vessels and candelabra of the most exquisite workmanship.

THE ROYAL CLOSET.

Near the Altar is the Royal Closet, properly called the Queen's Gallery. It was designed for the use of the Queen and Ladies of the Court at the installations. Till very lately this beautiful closet was covered with plaster-wash, but when the Chapel underwent a renovation in 1843, it was found to be carved in oak, which being restored, was richly embellished on the panels with the Royal Insignia, &c.

THE ORGAN.

This is one of the finest toned Choir Organs in Europe. It was built by Green, A.D. 1790. Several additions and alterations have been made to it, but those especially in 1843, by Messrs. Grey and Davison, of London, have made it truly worthy the place it occupies. The swell of this organ is generally admitted to be the most perfect in the kingdom. It possesses 37 stops, and also a pedal compass of the greatest extent.

THE WINDOW OF THE CHOIR,

A Memorial to the Prince Consort.

Formerly this window resembled very greatly the grand west window, but in the alterations from 1787 to 1790 the mullions and tracery were removed, and their place occupied by a painted glass window, representing the resurrection of our Saviour. Although the effect of this window was one which imparted grandeur to the Choir, yet, as being unecclesiastical in its character, its removal is not a matter of much regret. The window now restored to its original design, comprises four tiers of lights, and was designed by Mr. G. Scott. The stained glass has been admirably executed by Messrs. Clayton and Bell, representing a series of Scripture examples.

In the upper tiers Our Lord appears in Glory, rewarding the righteous, who cast their crowns before the Throne.

In the next tier, (seven lights) comprise the Resurrection; (four lights) four Old Testament characters, Abraham, Joseph, Samuel, and Daniel. The four opposite are the four Apostles, John, James, Bartholomew, and Barnabas.

Lower tier: central subject, (seven lights) Adoration of Kings. Side lights: four Old Testament Kings of Judah, Asa, Jehosophat, Hezckiah, and Josiah. The other side, four New Testament righteous men, Nicodemus, Gamaliel, The Good Centurion, and Timothy.

The base of the window refers in a tier of 14 small subjects, to the Life of the Prince Consort—as a Husband and Father, as Chancellor of Cambridge, Master of Trinity House, as Presiding over Religion, Science, Art, Hospitals, &c., &c.

To the whole are annexed the Armorial Bearings of the Prince, with a Latin inscription.

Translation: "To the Honour of God and to the Memory of the most regretted Prince, the Dean and Canons deeply mourning have dedicated this window."

The Reredos, forming a part of the memorial (now in plaster) will be executed in alabaster, with details of great richness, and agreeing with the architecture of the Chapel. Its principal features are reliefs of the Ascension, and our Lord appearing to the disciples, and pronouncing "Peace be with you."

The Very Rev. the Dean of Windsor and Canons, at their own expense, have contributed this Window as a fitting memorial to the Prince Consort.

THE WEST WINDOW.

This beautiful window, the arched part of which is filled with Royal Badges with the richest colouring of stained glass. The centre devices are those of King Edward III, King Edward IV, King Henry VII, and Queen Elizabeth. There are upwards of sixty figures of Saints, Prophets, Kings, and Knights in the window. On a scroll at the base of the lower compartments is inscribed the prayer which is peculiar to the service of the chapel, viz: "*God save our Gracious Sovereign and all the Companions of the Most Honourable and Noble Order of the Garter.*"

The tomb of King Edward IV is on the north side of the altar, under a large stone. The iron work has been (by many writers) considered to be from the anvil of Quinten Matseys, but it was probably the handiwork of John Tresilan, the King's principal Smith. Till the

time of the Civil Wars this tomb was one of royal magnificence. Over the uppermost arch used to hang the King's Coat of Mail and Arms, gilt and covered with crimson velvet, and thereon the Arms of France and England, quarterly, richly embroidered with pearl and gold interwoven with rubies, all of which, together with the gilt ornaments, &c., were removed by the Parliamentary Forces A.D. 1642.

HENRY VIII. AND CHARLES I.

Under a stone in the centre of the Choir are deposited the remains of King Henry VIII, also his Queen, Jane Seymour. By the side of these the ill-fated Charles has his resting place. Much doubt had existed as to the place of this monarch's interment, but by an order from the Prince Regent A.D. 1813, a search was made, and the coffin found, covered with a rich black velvet pall, perfectly sound, whereon was a label marked *King Charles*, 1648.

In the same vault was buried a still-born child of the Princess of Denmark, *(afterwards Queen Anne.)*.

BRASS LECTURN.

Near this vault stands the beautiful brass reading desk which for many years had been disused, but in 1843, when the Chapel underwent so much adornment and restoration, it was also repaired. It is an excellent specimen of brass workmanship, and is deservedly a pleasing object in the centre of the Choir.

THE WOLSEY CHAPEL.

This chapel, which is the Mausoleum of the Family of King George III, is situated at the east end, and is

the largest chapel belonging to St. George's. It was commenced by Henry VII, and carried on by Cardinal Wolsey, who designed it for his own sepulture. It was doubtless intended by that Prelate, this Chapel should surpass in magnificence the Chapel of Henry VII at Westminster. Benedetto, a Florentine, began the work in 1524. The tomb was never finished, but the works of art, statues, &c., were by command of the Long Parliament sold, and the money given to the Parliamentary Forces. A Sarcophagus of black marble escaped the general wreck, and in 1805 it was appropriated to the ashes of Nelson in St. Paul's. In the time of James II the chapel was used for Roman Catholic Worship, which ceased at the time of the Revolution, A.D. 1688. It was disused till 1800, when it was fitted up as the Royal tomb house of King George III, and in it are interred—

George III.	Duke of Kent.	Octavius.
George IV.	Princess Charlotte.	Qn. Adelaide.
William IV.	Amelia Augusta.	Qn. Charlotte.

&c., &c.

The Chapel has been used as a Robing Hall for the installation of the Knights of the Garter. At the express desire of His Royal Highness the Prince Consort the Chapel has been elegantly decorated, the expense of which has been defrayed by Her Royal Highness the Princess Alice, as a Memorial to Her Royal Highness's August Parent.

The entrance to the Royal Vault is in the Choir, a little in front of the Altar.

TOMB OF HENRY VI.

Henry VI was buried in the South Isle of the Chapel. His body having been removed from Chertsey in the reign of King Richard III. It was intended by King Henry VII to remove his body to Westminster, but this does not appear to have been exe-

cuted, as is shewn by the will of Henry VIII, wherein provision is made for the greater magnificence of both the tomb of Henry the VI and also of Edward IV, which would hardly be, if the body had been removed. The devices of this King and his Royal Arms are neatly cut and blazoned on the centre stone of the arch.

It is somewhat singular that in the opposite tomb lies this King's great rival, viz: Edward IV.

THE LINCOLN CHAPEL.

Situate at the east end of the South Isle, Edward, Earl of Lincoln, Lord High Admiral in the reign of Queen Elizabeth for 30 years, lies buried. This handsome monument was erected to his memory by his Lady, who also is here buried. The monument is of alabaster, with pillars of porpyry.

John Shorme was Rector of Northmarston, Bucks, 1290. He was held in great veneration for the virtues which his benedictions had imparted to a holy well, and for his miracles, one of which was the feat of conjuring the Devil into a boot, which was considered so remarkable as to worthy a memorial window, which still remains in the east end of his church. (*See Annals of Windsor, cap.* 15, *page* 377.)

John Shorme's remains were removed to the Lincoln Chapel by Bishop Beauchamp.

In a small Chapel in this Isle is buried Oliver King, Bishop of Bath and Wells, under an Altar of Grey Marble; also herein is buried the family of Aldworth.

NOTE.—It is not in the province of so small a work to notice the many Nobles, &c., who have their final resting place beneath the stone pavement. Whatever is there of great interest to the Visitor, is left for the description of those who exhibit the Chapel.

BRAY'S CHAPEL.

This Chapel possesses several monuments and inscriptions.

The Alabaster Monument with the bust in an Episcopal Habit represents Dr. Giles Thompson, Bishop of Gloucester.

Passing over the many inscriptions in this Chapel, it must be mentioned that Sir Reginald Bray, who, in the time of Henry VIII did so much for St. George's Chapel, lies buried here, A. D. 1502. There is no monument other than the name given to this Chantry, which, doubtless, will be as lasting as marble.

The handsome monument of Grey Marble in the South Isle is erected to the memory of Theodore Rimdue, Esq., a man of great and faithful service to the family of King Charles I in their misfortunes. He was also a very great benefactor to the Poor, for his many bequests. (*See Pote's Antiquities of Windsor, page* 376, *cap.* 24.)

THE GLOUCESTER MEMORIAL.

Prior to the decease of the late Duchess of Gloucester, 1859, a black marble tablet commemmorated William Henry, Duke of Gloucester, who died 1805; also of Maria, his wife; and their infant, the Princess Caroline Augusta Maria. This tablet was removed, and the present beautiful memorial placed in its stead, by the command and at the expense of Her Most Gracious Majesty the Queen, as a tribute of affection to the memory of Her late Royal Highness.

The bas-reliefs in white statuary marble are works

of great skill; they represent the Works of Charity and Piety.

The 1st is a Representation of Clothing the Naked.
2nd. Feeding the Hungry.
3rd. Relieving the Weary Traveller.
4th. Visiting the Sick Bed.

This is the finest specimen of Monumental Art in St. George's Chapel.

THE BEAUFORT CHAPEL,

Dedicated to the Virgin Mary, is situate at the West End of the South Isle; in the centre stands the monument of Sir Charles Somerset, Earl of Worcester, K.G.; also of his wife, Elizabeth, daughter of the Earl of Huntingdon. A neat brass work screen encloses this noble marble effigy. The Chapel, although very small, possesses also another fine monument to the memory of Henry Somerset, late Duke of Beaufort, K.G., who died 1699. In 1843 this Chapel was newly painted, decorated, and fully restored by order and at the expense of His Grace the late Duke of Beaufort, K.G.

THE CENOTAPH.

In memory of the Princess Charlotte. This is by far the most attractive memorial in this hallowed pile; it occupies what was the Urswick Chapel, who in the time of Henry VIII was employed in beautifying and restoring the building.

The Cenotaph was designed and executed by Matthew Cotes Wyatt, and it in many points possesses great artistic merit. The outline of the corpse is admirably preserved, while the sculpture shewing the ascent of the disembodied spirit is most perfect. In the coloured windows at the back of the Cenotaph are seen St. Peter and five other Apostles. When the orange and purple tints are reflected by the rays of the sun on this memorial, the effect is of the most beautiful description.

THE RUTLAND CHAPEL.

In the centre of the North Aisle and opposite to Bray's Chapel is situated another, built also by him. In it lie buried the noble ancestors of the Rutland family; a neat alabaster monument is erected to their memory.

Sir George Manners, Lord Roos, *(who lived in the reign of Henry VIII;* also the Lady Anne, his wife, Niece to King Edward IV.

In this Chapel also Her Grace the Duchess of St. Albans, was buried A.D. 1741.

There is also besides many others in this Chapel, a marble tablet to the memory of Major Packe, who fell in the Battle of Waterloo.

THE HASTINGS CHAPEL,

In the North Aisle, was built by Elizabeth, wife of William Lord Hastings, Chamberlain and Master of the Mint to Edward IV, who was beheaded by order of Richard III. It is dedicated to St. Stephen, and composed of an open screen, with a doorway in the aisle, and occupies the entire space in breadth between two piers of the Choir; its roof is groined, and the sides are ornamented with statues of Saints and Angels displaying the Armorial Bearings of the Hastings Family. In a painting on the wall are portrayed the four leading incidents in the life of the Patron Saint:—His preaching to the people, His pleading before the tribunal of Herod, His Martyrdom, and His beatification.

Nearly facing the Chapter-room is a beautifully executed marble monument (by Servier) to the memory of

Field Marshall William, Earl of Harcourt. He is represented in the rich robes he wore at the Coronation of King George IV.

There is also in this Aisle another Monument in white marble, to the memory of Lieutenant General Sir John Elley, K.C.B., K.C.H., who died 1839. Sir John rose from the Ranks, and served with great distinction under both Sir John Moore and the Duke of Wellington.

———o———

There are no other objects which require especial description. The Chained Bible in the South Aisle, and the Iron Grating, Lock with Circular Ornament, the Door covered with Iron Scroll work leading from the Chapel to the Cloisters, and the Iron Money Box, are best pointed out by the person who conducts you through this interesting building.

ETON COLLEGE,

Founded by Henry VI, A. D. 1440, under the title of "*The Kynge's College of our Lady at Etone, by side Windsore,*" will always be an object of interest to the general visitor.

The foundation of the college now comprises a provost and vice-provost, six fellows, a head and lower master, assistant masters, two conducts, seventy scholars, an organist, seven lay clerks, and ten choristers, with other subordinate officers.

The school is divided into upper and lower, and each sub-divided into classes. A mathematical school-room has also lately been added, which is a building affording every possible convenience for the numerous classes in the college.

Besides those scholars who are on the *foundation*, there are always a great number of the sons of the aristocracy and of persons of rank and fortune—these are called *oppidans*. The school, in 1860, numbered upwards of 800 scholars.

The scholars on the foundation are interested in the annual election to scholarships at King's College, Cambridge, which was also an institution of its royal founder.

Many of our greatest statesmen, divines, warriors, philosophers, and poets have been educated at Eton, and among its provosts may be mentioned two very celebrated individuals, *Sir Henry Savile* and *Sir Henry Wotton*, both of whom are interred in the college chapel.

Eton College possesses a fine library, containing curiosities and works of great interest and antiquity.—*It can be viewed only by order of the provost, vice-provost, or fellows of the college.*

The quadrangle contains a fine statue of King Henry VI, the founder.

The chapel, which is a fine specimen of the perpendicular gothic, has lately been considerably enlarged and richly beautified, including some elegant windows, illustrating the heroes who fell in the Crimean campaign, and who had been educated at Eton.—*It may be seen by visitors applying to Mr. Burgiss, High-street, Eton.*

A large sum of money has recently been expended in erecting dormitories and other conveniences, including a beautiful library for the use of the Eton gentlemen.—*This library may be viewed on application to Mr. Oakly, the librarian, who is always in attendance.*

The playing fields adjacent to the college are beautifully situated, and are used for cricket, foot-ball, and all other out-door recreations by the Eton gentlemen.

In the town of Eton is a charity-school, founded and endowed by Mr. Porney, a native of Normandy, who was for many years a teacher of the French language at the college.

RIDES AND DRIVES IN THE VICINITY OF WINDSOR.

THE LONG WALK is generally allowed to be the finest avenue of the kind in Europe.—It is a perfectly straight road from the grand entrance of the Castle to the top of a commanding hill called Snow Hill; on each side of the road is a double row of stately elms. The stranger who pursues the road to its termination on the hill will be amply repaid by a most charming landscape of the surrounding country.

STATUE OF GEORGE III, erected in 1832, designed by Sir Jeffrey Wyatville and executed by Westmacott.—It is 26 feet in height, placed on a rocky pedestal about 30 feet. The effect produced by this colossal work at the terminus of so grand an avenue is extremely good.

CUMBERLAND LODGE—formerly the residence of the Duke of Cumberland, son of George III—*hence its name*—is beautifully situated in the Great Park. About a mile beyond the Statue, in the vicinity of the Lodge, are—the site of the Royal Cottage of George IV—the Royal Chapel, the Conservatory,

Vinery, and the Royal Industrial Schools. About a mile from Cumberland Lodge, on the way to Virginia Water, is an Obelisk, erected in commemoration of the Duke of Cumberland's victory at Culloden.

VIRGINIA WATER.—This picturesque spot—the favourite summer retreat of George IV—is about six miles from Windsor, the route being through the Great Park. Amonst the principal spots, on the borders of the lake—which well repay a visit—are the Chinese Fishing Temple, the Hermitage, the Chinese Summer Room, the Stone Obelisk, the Cascade, the Stone Cave, the ornamental Ruins, (the Temple of Augustus, designed by Sir J. Wyatville) and the Royal Adelaide frigate.

BELVEDERE.—This is a triangular fort, erected on Shrub's Hill, within ten minutes' walk of the borders of Virginia Water. The battery mounts 21 pieces of brass ordnance, from which are fired royal salutes upon the birthdays of the royal family. The guns were used during the campaigns of the Duke of Cumberland in 1745, by whom the fort was erected.—*The visitor will find no difficulty, upon application at the Fort, to obtain the privilege of inspecting the interior, which contains a splendid banqueting-room, &c.*

BISHOPSGATE.—From the Statue—instead of turning to the right, which leads to Virginia Water—by keeping the direct road you will arrive at Bishopsgate, on the road to Sunninghill; returning by the way of Old Windsor, forms one of the most lovely drives the neighbourhood affords.

CRANBOURNE LODGE—is an object of interest from having been the residence of the late Princess Charlotte, who "dwelt there for a short time in her sunny youth, and "who is still dear to a nation's memory." All that now remains of the lodge is an octagon tower, the other portions having been long since razed to the ground. It is about four miles from Windsor, near Hardiman's Gate, on the road to Ascot.

SUNNINGHILL—about six miles from Windsor and one from Ascot Heath. The salutary qualities of the mineral waters at "The Wells," and the beauty of the surrounding scenes, have been justly celebrated.

ASCOT RACE-COURSE—A delightful ride of about seven miles through the Great Park. The course is considered one of the finest in the kingdom.

RUNNYMEDE AND MAGNA CHARTA ISLAND.—

"Here was that charta seal'd, wherein the crown
All marks of arbitrary power lays down;
Tyrant and slave, those names of hate and fear,
The happier style of king and subject bear;
Happy when both to the same centre move,
When kings give liberty and subjects love."

A varied and pleasant four miles' drive from Windsor will bring the visitor to the far-famed Runnymede, where 'Magna Charta' was signed by King John at the request of the Barons. It is a long strip of land nearly two miles in length on the banks of the Thames. On one side of which is Magna Charta Island. In a small picturesque building on the island is the table, in an excellent state of preservation, on which the great charter was signed. The largest yew-tree, perhaps, in the world—supposed to have flourished upwards of a thousand years—is close to this spot; its girth, 6 feet from the ground, is 32 feet 5 inches.

EGHAM—nearly five miles from Windsor—a town situated just beyond Runnymede, and nearly close to the Thames.

ENGLEFIELD GREEN—four miles from Windsor, where there are several mansions and villas, embracing splendid views of Windsor Castle and the surrounding country.

STAINES—six miles from Windsor, is a small town, close to the Thames. On the Middlesex bank of the river is the London stone which marks the boundary of the jurisdiction of the City Corporation.

OLD WINDSOR—is a small village near the banks of the Thames, two miles from New Windsor. The celebrated Mrs. Robinson—the beautiful and unfortunate Perdita—who was dazzled by the influence and rank of George IV, lies buried in the churchyard under a stone monument, with an affecting inscription.

DATCHET—a pleasant little village, on the South Western line of Railway, and one mile from Windsor.

UPTON—The old church of Upton, mantled with ivy, which is an ancient Saxon structure, is now fast going to decay. The new church of Upton is within five minutes' walk of the hamlet of Slough, which, situate on the Great Western line of Railway, is about two miles from Windsor.

LANGLEY—a straggling village four miles from Windsor, on the road to Iver. The parish church has a library containing many rare works on divinity, left for public use by Sir John Kederminster.

STOKE—four miles from Windsor. The churchyard, in which are deposited the remains of Gray, is supposed to be the scene of his well-known Elegy. In a field adjoining, Mr. Penn (one of the descendants of the celebrated William Penn) in 1779, erected a monument to the memory of the poet.

BURNHAM BEECHES—seven miles from Windsor— are much frequented by visitors, picnic parties, &c.

DROPMORE HOUSE—between Cliefden and East Burnham—about eight miles from Windsor, is a delightful hour's drive through Eton and Slough. *The park and a large portion of the beautifully laid-out grounds and gardens (so justly celebrated for the taste displayed in their arrangement) are open to the public, by the kind permission of the Dowager Lady Grenville, the present occupant.*

CLIEFDEN HOUSE—begun by the second Duke of Buckingham and completed by one of the Earls of Orkney, is situated on the banks of the Thames, about nine miles from Windsor.

MAIDENHEAD—a market and corporate town, approached by a stone bridge of thirteen arches over the Thames—the centre arch dividing the counties of Berks and Bucks, is six miles from Windsor.

BRAY—about five miles from Windsor, was the residence of the divine who lived in the reigns of Henry VIII, Edward VI, Mary, and Elizabeth, and who fully carried out his determination that no change in the religion of the State should prevent him living and dying vicar of Bray. Nell Gwynne resided at the old Manor House, when she was the favourite of Charles II.

MONKEY ISLAND—in the middle of the Thames, a short distance from Bray, is a favourite place of resort for visitors, and every accommodation may be obtained on the Island.

DORNEY—four miles from Windsor, is a small village, in which the descendants of the ancient family of the Palmers still reside—a family which adhered to the fortunes of Charles I, in that monarch's misfortunes.

CLEWER—is a small village about one mile from Windsor, on the banks of the Thames. Its church (the oldest in the neighbourhood) has been lately restored, and is worthy of a visit.

VIRGINIA WATER.

Here, in the most retired part of Windsor Forest, we find ourselves standing on the margin of a small lake, which—in its romantic woodland scenery sloping to the water's edge, with here and there an opening of fair lawn or shady recess, surrounded on all sides with majestic pines, oak, beech, and other trees and shrubs—approaches in many respects, the glories of Cumberland and Westmoreland.

We do not desire to raise the tourist's expectations by exaggerated descriptions of the pleasing combinations of hill and dale, wood and water, here set out by nature and human taste; but we can assure those who venture during the summer months on a tour to Virginia Water, that—in its quiet and happy aspect, its pure air and sparkling waters, its receding bays and undulating banks, its aged trees and varied foliage, and in the sweet rural sounds commingling with the song of many birds—they will experience a rich and invigorating treat for their physical and intellectual faculties, which cannot be surpassed in the south of England.

As visitors to the State Apartments of Windsor Castle naturally desire to visit this romantic and delightful spot, we purpose to lay before them a short account of its origin and history. It is seven miles drive from Windsor through the park, and three miles from Egham by the road; (or four miles drive through the Park by the way of Bishopsgate). At the time the Rhododendrons are in blossom, it will amply repay the pedestrian to proceed by way of the Rhododendron Walk, (which is a mile in length,) and emerge by the Duke of Cumberland's Column, erected by him to commemorate his Victory at Culloden. Those who go by Railway must take their tickets at the Waterloo Station direct for

Virginia Water: and upon their arrival, had better proceed to the Wheatsheaf Hotel, (near the station) which is situated on the borders of the Lake. The hotel has recently been re-built by Mr. Jennings, with every comfort and accommodation for families and parties wishing to reside for a time at this beautiful spot.

The formation of this lake owes its origin to the late Duke of Cumberland, who, after the Battle of Culloden in 1745, was appointed Park Ranger. Originally the area was a large swampy level; but the Duke, under the direction of Paul Sandby, a clever landscape painter and gardener, planned and formed this sheet of water It was terminated at this time by an embankment opposite the site of the ruins, and the high road passed close under it. At this spot stood a road-side inn, (the original "Wheatsheaf,") which was swept away by the bursting of the embankment, but the ruins of which are still visible when the water is drained off. Soon after this mishap the present embankment was raised, and the lake assumed its present extent. In this work the troops stationed here were employed; they had, however, scarcely completed it, when they were ordered, under General Wolf, to proceed to Quebec, in Canada. The circumference of Virginia Water, keeping the water's edge, is eight miles.

Nearly opposite the Hotel is a considerable eminence, on the summit of which a lofty clock-tower was erected by an ingenious mechanic, who, conceiving he had discovered the secret of "perpetual motion," exhausted his fortune in his vain attempt to secure the Government premium of £20,000, offered for the discovery. Here it was that he set up his elaborate machinery; and hence the name of Clock Tower, which it still bears. At the time of the Forest Inclosure, the hill and its ruined clock-tower were sold to some lucky individual, who turned

the barren spot to a profitable account and mounted a large telescope to command the lake. Profane eyes could then look upon the gay boats that flitted over the water, where a lesser Cleopatra might say—

> My music playing afar off, I will betray
> Tawny finn'd fishes ; my bended hook shall pierce
> Their slimy jaws ; and, as I draw them up,
> I'll think them every one an Anthony,
> And say, Ah, ha ! you're caught."

But this was not intended for vulgar eyes, though out of ear-shot: so the tower again became royal property at the cost of a few extra thousands.

In passing out of the Hotel Gardens, visitors will soon reach the Cascade, formed of huge blocks of granite. When the lake is swollen by heavy rains, the force and beauty of the fall is proportionately increased. Near the fall is a large cavern, constructed principally of sand-stone, known by the name of the " Robber's Cave. "

On the rising ground above the Cascade is the villa residence of the Honorable Mrs. Byng, commanding a fine view of the lake and its sylvan scenery.

A little further on will be found the celebrated Grecian Ruins, fragments of Statuary, Roman Altars, and other classic architecture, collected by George IV.; all of which must be more than 2000 years old. Opposite the Ruins is a very noble beech tree, deserving special notice from its great size, antiquity, and symmetrical growth.

On Shrub's Hill, rising above these classic ruins, is the triangular Fort of Belvidere. Here are mounted 48 brass cannon of various sizes, used for firing salutes on royal holidays. These guns were brought into service at the battle of Culloden, and form a striking contrast to the immense ordnance of the present day. The visitor, upon application at the Fort, will be allowed

to inspect the interior, which contains a splendid banqueting-room, &c.

Continuing his walk by the side of the lake, the tourist will soon come in view of the Chinese Fishing Temple, built by George IV., which has been for many years the favourite Fishery of the Royal Family. Here, also, is the miniature Frigate—52 tons burden, mounting 22 guns—so much in use during the reign of the Sailor King, William IV., and still used by the Royal Family for summer water-parties. There are also some canoes, among them the one presented to H.R.H the Prince of Wales, and in which he went up the river "Ottawa," in Canada.

Visitors to Windsor are allowed the privilege of returning to London by Virginia Water Station without paying an extra fare, and *vice versâ*, from Virginia Water by way of Windsor.

Pedestrians proceeding to Virginia Water will be amply repaid for an extra half-mile walk, by making their way to Bishopsgate, and continuing their route through the Rhododendron avenue. There will be no difficulty in obtaining admission on application at the keeper's lodge.

The Herony near Sandpit Gate is another spot of interest to many, and is a noble appendage to the Park, of which any monarch may be proud. Heronies are now nearly obsolete; and as there are not more than ten or eleven left in this country, it is hoped that every care will be taken of this one in remembrance of a once famous national pastime. The nests are built on Beech trees of an enormous height, and which, in this respect at least, can compete with any of their kind in England.

Those who walk from Windsor, should proceed through the Long Walk, to the equestrian statue of George III.

It is twenty-six feet in height, raised upon a rocky pedestal of the same elevation; and from the hill on which it stands fine views of the Castle and surrounding country are obtained.

To the north-east of the Statue, where father Thames wanders along "his silvery winding way," and flashes back the sheen of the mid-day sun, can be descried Magna Charta Island and Runnymede, where the Charta of our our liberties was signed by King John, A.D. 1215.

A visit to this spot will interest the tourist, and revive many historical associations which will tend to dispel the glories of "the good old times," and render him more satisfied with his country and her institutions in the days of Queen Victoria. A private lodge has been built upon the Island, to mark the spot where King John met his haughty barons. Here is to be seen, according to local tradition, the identical Table upon which the unwilling John signed the Magna Charta.

Close by is an immense yew-tree, said to be upwards of a thousand years old: its girth is 32½ feet.

Leaving the Statue, the visitor had better take the road to the right; and, turning sharp round by the keeper's lodge, the pretty little Park Chapel will meet his view. Here stood the Cottage upon which George IV. expended £30,000, of which the Conservatory and Dining-Hall alone remain.

A little further on is Cumberland Lodge, formerly the residence of the Duke of Cumberland; and is occupied by Maj. Gen. the Hon. A. N. Hood, Equerry in Ordinary to Her Majesty In the adjoining premises Her Majesty's Hunters and Buck-hounds are kept.

The fleetest and best horse the world ever saw was born in a paddock close to Cumberland Lodge. The

Duke of Cumberland, his owner, regarded him as worthless, or, at least, in no wise calculated for the race-course; because when a yearling, being an overgrown youngster, he could not bring his hind legs well up, or sufficiently forward. This extraordinary animal was foaled during the great eclipse of 1764, whence his name. He was got by Marske out of Spiletta, and might be said to unite the blood of the Darley and Godolphin Arabians. Eclipse, although disregarded by the Duke, was closely observed by one of his servants, who became aware of his superior points, and on the approach of the sale of his master's stud, communicated his opinion to Mr. Wildman, a sheep salesman, who kept a stud of trained racers at Mickleham, near Epsom. At the appointed time this gentleman appeared at the place of sale; but before his arrival Eclipse had been knocked down at seventy guineas. Mr. Wildman, however, immediately appealed to his watch, which he knew to be correct, and found that the advertised time for sale had not yet arrived by some minutes. He insisted on the lots already knocked down being put up again; and this being done accordingly, Eclipse was purchased by him for seventy five guineas.

Eclipse did not make his *debût* as a racer till he was five years old, when he came out at Epsom for the Maiden plate of fifty pounds. He won the first heat; and when running the second, hearing the whip applied to some of his opponents, he bounded away, and the utmost exertions of his rider (Oakly) to restrain him, could not prevent him distancing his four competitors!

In 1770 he ran for the subscription purse at York, and was opposed by two racers of great repute, Tortoise and Bellario; but he took the lead; and his rider being unable to hold him in, he shot ahead, and left his opponent nearly a quarter of a mile behind. In running,

one hundred guineas to one were offered on him. Mr. O'Kelly purchased a half share of Eclipse for six hundred and fifty guineas, and afterwards became his sole proprietor for a thousand guineas more. This famous racer won eleven king's plates, in ten of which he carried twelve stone. He could distance with ease any horse that ever started against him; and he was never in his life touched with either whip or spur. He died at Canons, on the 27th of February, 1789, aged twenty-six years.

Passing by Cumberland Lodge the road to Virginia Water is soon reached. On arriving at Blacknest Gate, visitors should walk through the grounds about a mile and a half, ordering their carriage to meet them at the Wheatsheaf Hotel. Another route—one which will amply repay the pedestrian—would be in the direction of the Duke of Cumberland's Column, about three miles; keeping to the right hand, a pond of water will soon be seen in the hollow on the left hand. Passing round this, the pedestrian will find himself on the smooth turf bank of Virginia Water, *en route* for the Hotel: then continuing their walk through the grounds, ordering their carriage to meet them at Blacknest Gate.

PLEASANT DRIVES NEAR WINDSOR,

WITH THEIR DISTANCES.

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Peascod Street by the Cavalry Barracks (1 mile), St. Leonard's Hill (2 miles), coming out by High Standing Hill (2 miles), home through the Park (3 miles)—*total*, 8.

Eton College (1 mile), Eton Wick to Dorney (2½ miles), Huntescombe House (1 mile), Burnham (1 mile), Lady Grenville's Gardens, Dropmore, (3 miles.) Return by Maidenhead Bridge (3 miles), Bray (1½ mile), Surley Hall (3 miles), home, (2½ miles)—*total*, 16.

Sheet-street, through the Park to Hardyman's Gate (3 miles), Fern Hill (1 mile), Crispin Inn (½ mile), Ascot Heath (2 miles), Swinley Corner and Sunninghill Wells (½ mile) Blacknest (3 miles), Great Park to Royal Lodge (2 miles), Statue of George III, and home by the Long Walk (3 miles)—*total*, 16.

Cavalry Barracks (1 mile), Harcourt Lodge (1½ mile), Queen Adelaide's Tree (1½ mile), Winkfield (1 mile), Captain Forbes's Mineral Spa Rooms (1 mile), Queen Charlotte's Tree (1 mile), Fifield (1½ mile), Oakley Green (1½ mile), Dedworth Green (1 mile), home by the new road (1 mile)—*total*, 12.

Long Walk to Bishopsgate (4 miles), Cooper's Hill view, returning through Egham (2 miles), by the side of the water, Runnymede, and bearing round by Beaumont Lodge (3 miles), over the Albert Bridge (1½ mile), Datchet, and over the Victoria Bridge home (2 miles)—*total*, 12½.

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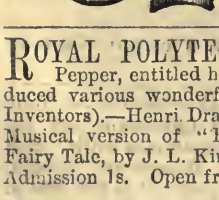

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